



ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

MAY/JUNE 1992

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and Television
Research in
Los Angeles**

**Looking at
Oscar Micheaux
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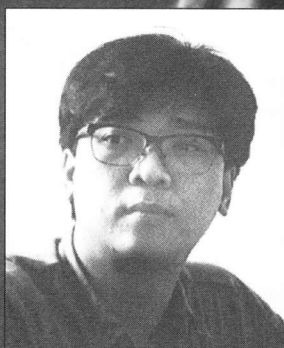
**Robert Altman
and "The Long
Goodbye"**

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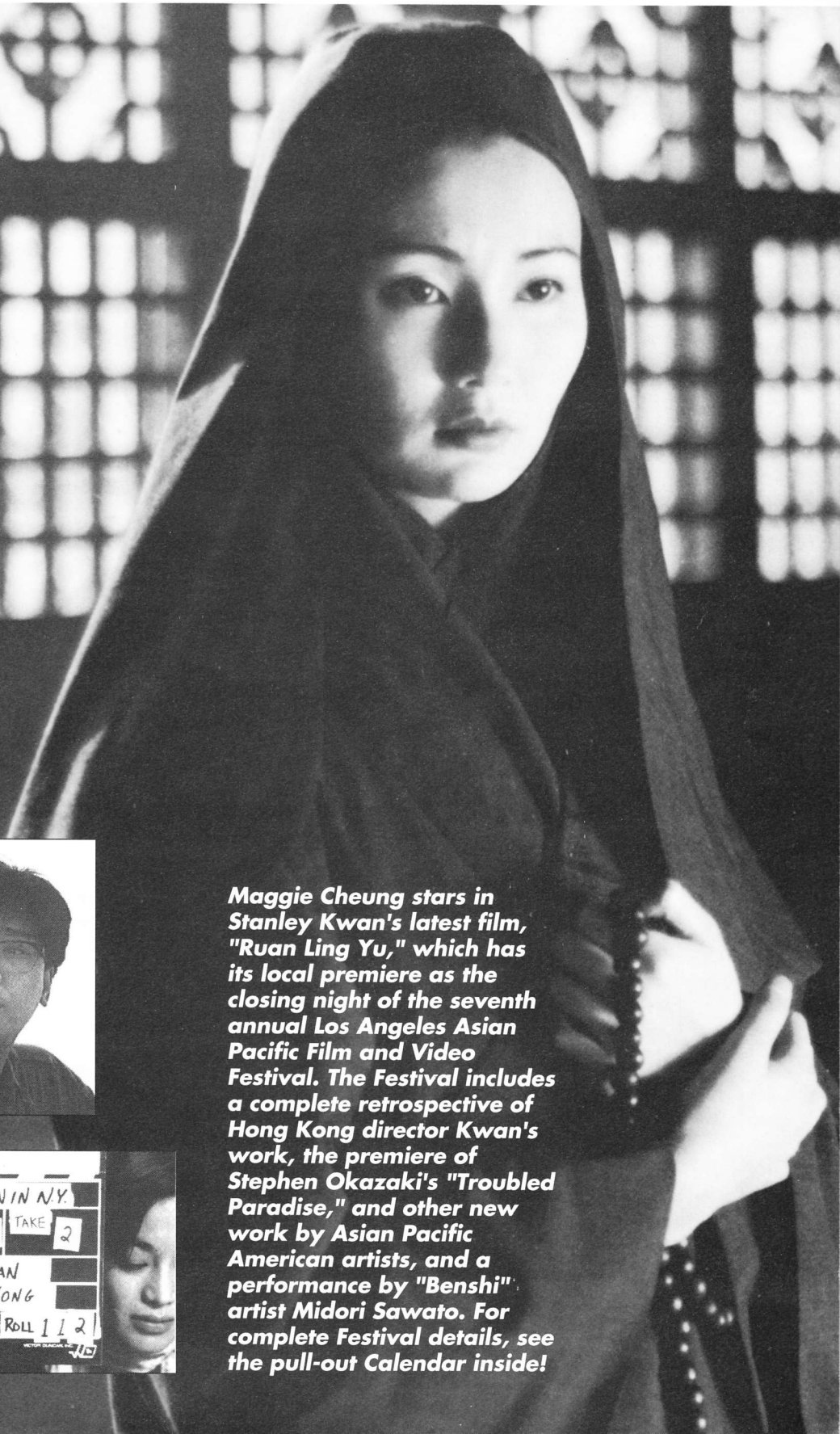
Recent Events

News & Notes

MEMBER,
INTERNATIONAL FEDERATION
OF FILM ARCHIVES



Maggie Cheung stars in Stanley Kwan's latest film, "Ruan Ling Yu," which has its local premiere as the closing night of the seventh annual Los Angeles Asian Pacific Film and Video Festival. The Festival includes a complete retrospective of Hong Kong director Kwan's work, the premiere of Stephen Okazaki's "Troubled Paradise," and other new work by Asian Pacific American artists, and a performance by "Benshi" artist Midori Sawato. For complete Festival details, see the pull-out Calendar inside!





FROM THE DIRECTOR

THE ARCHIVE IN THE UNIVERSITY

Although film and television archives around the globe share a common commitment to the goals of media preservation and access, each individual archive finds its unique identity from the particular institutional setting in which it operates. For some it is a fine arts museum, for others a national copyright repository and for still others a municipal or national media arts center. The Film and Television Archive at UCLA finds its special mission in the context of a great university. All of the Archive's activities are shaped by the three basic goals of a university: higher education, advanced research, and community service.

These goals have led our preservation specialists to work on challenging restorations requiring historical research and technical innovation. They have lead our catalogers to contribute toward the creation of national standards and to participate actively in advancing the field of library science. They motivate the Archive Research and Study Center to service more than seven thousand viewing appointments each year and the Commercial Services Division to make archival footage available to more than two thousand film and television productions. In the area of public programming, the archive pursues its university mission by promoting the cause of audio and visual literacy, presenting screenings that cover the entire scope of film history and reflect Los Angeles' complex ethnic and cultural makeup.

As the Archive reflects on its future, the university mission is very much at the heart of our thinking. How can Archive resources contribute most effectively toward the training of film and video artists? How can we educate new generations to appreciate the legacy of moving image production? What can our role be in developing interactive media applications and promoting innovative uses of new electronic technologies? What kind of publication program do we want and what new forms will "publication" take in the years to come? What role should UCLA play in educating future archivists? What can be done to advance the arts and sciences of film and television preservation?

Twenty years ago skeptics in both academia and the archive community might have questioned what a university and a moving image archive could have in common? Today, no one questions the marriage. Film and television materials enjoy widespread recognition as works of popular art, cultural artifacts, historical documents and forces that mold social behavior. Archive activities contribute to teaching, research and public service; the University in turn has embraced the goals of preservation and access.

Acceptance, however, should not breed complacency. As the Archive dedicates this coming year to the task of long term planning, the question remains open of where do we go from here?

Robert Rosen
Director

Where do I go in Los Angeles for film/television research?

by **Natasha Medoff**

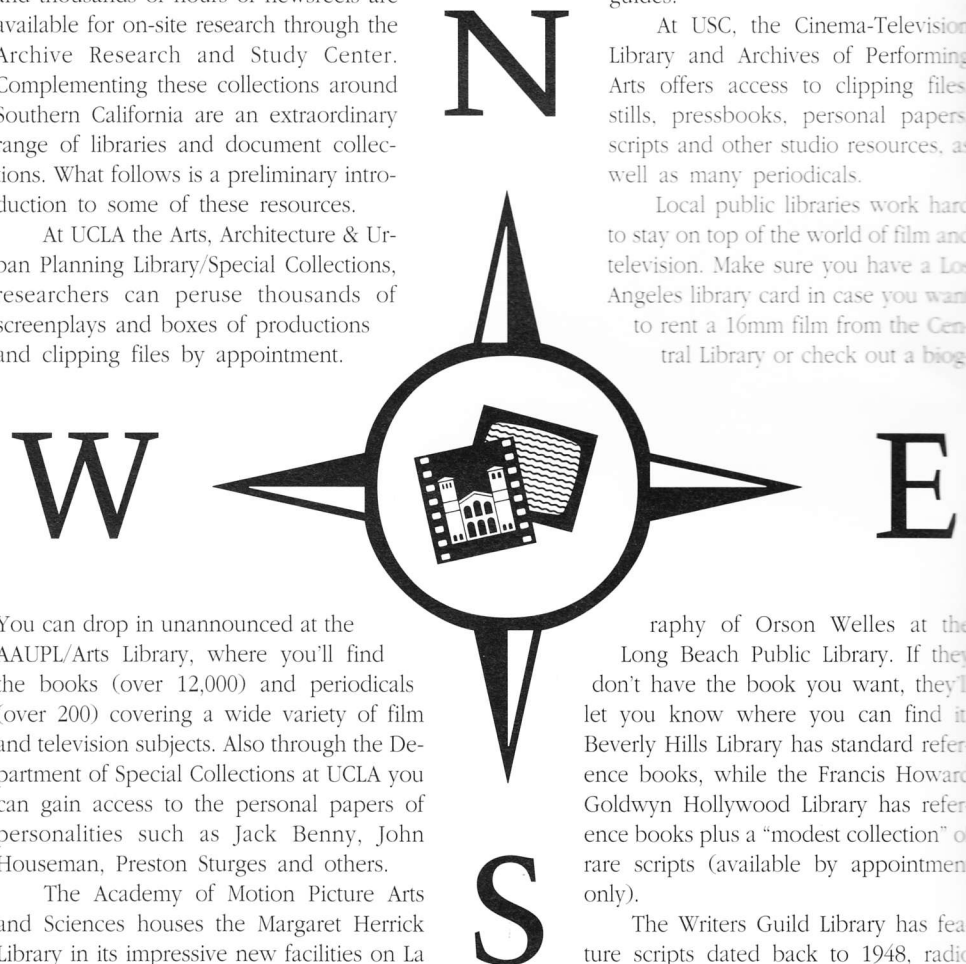
The UCLA Film and Television Archive is one of the most complete resources for the study of film and television on the West Coast. More than 200,000 films and television broadcasts and thousands of hours of newsreels are available for on-site research through the Archive Research and Study Center. Complementing these collections around Southern California are an extraordinary range of libraries and document collections. What follows is a preliminary introduction to some of these resources.

At UCLA the Arts, Architecture & Urban Planning Library/Special Collections, researchers can peruse thousands of screenplays and boxes of productions and clipping files by appointment.

Academy of Television Arts & Sciences television researchers will find production credits, television scripts, credit and biographical information as well as basic television reference guides.

At USC, the Cinema-Television Library and Archives of Performing Arts offers access to clipping files, stills, pressbooks, personal papers, scripts and other studio resources, as well as many periodicals.

Local public libraries work hard to stay on top of the world of film and television. Make sure you have a Los Angeles library card in case you want to rent a 16mm film from the Central Library or check out a biog-



You can drop in unannounced at the AAUPL/Arts Library, where you'll find the books (over 12,000) and periodicals (over 200) covering a wide variety of film and television subjects. Also through the Department of Special Collections at UCLA you can gain access to the personal papers of personalities such as Jack Benny, John Houseman, Preston Sturges and others.

The Academy of Motion Picture Arts and Sciences houses the Margaret Herrick Library in its impressive new facilities on La Cienega Boulevard in Beverly Hills. The Library is open to the public and also has an excellent telephone reference line. In addition to extensive book and periodical collections, the Library houses the papers of such luminaries as Alfred Hitchcock, William Selig and others, as well as screenplays, production files and biography files, and what is probably the world's most impressive collection of film stills. At the

raphy of Orson Welles at the Long Beach Public Library. If they don't have the book you want, they'll let you know where you can find it. Beverly Hills Library has standard reference books, while the Francis Howard Goldwyn Hollywood Library has reference books plus a "modest collection" of rare scripts (available by appointment only).

The Writers Guild Library has feature scripts dated back to 1948, radio and television scripts, and how-to books as well as a collection of both audio and video tapes of seminars and workshops pertaining to writing.

These and a host of other libraries, together with the Archive's own collections, position Los Angeles as a major world center for research into the two media which are such an important part of the Southern California cultural landscape.

A SELECTED GUIDE TO *film and television research in Los Angeles*



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At UCLA:

Arts, Architecture & Urban Planning Library/Arts

Dixon Art Center, Room# 2250
405 Hilgard Avenue
Los Angeles, CA 90024
310-825-3817
Contact: Ray Soto
Book Collections (over 12,000);
Periodicals (over 200)

Arts, Architecture & Urban Planning Library/Special Collections

University Research Library, 2nd Fl.
405 Hilgard Avenue
Los Angeles, CA 90024
310-825-7253
Contact: Brigitte Kueppers
Call first, by appointment only;
Weekdays, 9:00 a.m. - 5:00 p.m.
Primary research materials such as
film and television scripts (over
36,000 unpublished scripts); still
photographs; personal papers;
posters; studio records

Department of Special Collections

University Research Library
405 Hilgard Avenue
Los Angeles, CA 90024
310-825-4879
Another resource for personal pa-
pers, business records, photographs
and miscellaneous material of such
film, radio and television personali-
ties as Jack Benny, Raymond Chan-
dler, John Houseman, Ernie
Kovacs, Stanley Kramer, Preston
Sturges and others.

At USC:

Cinema-Television Library and Archives of Performing Arts

University of Southern California
University Library, University Park
Los Angeles, CA 90089-0182
310-740-8906
Contact: Ned Comstock or Steve
Hanson
Warner Collection: Leith Adams:
748-7747
Hours: Monday - Thursday 10:00
a.m.- 6:00 p.m.; Friday and Satur-
day 10:00 a.m.-5:00 p.m.
Clipping Files; Stills/Photographs;
Pressbooks; Personal Papers; Stu-
dio Resources; Film Journals (in-
cluding foreign) dating back to the
30s; Reference Books; Scripts from
MGM, 20th Century Fox, Universal,
Warner Bros.

Academies, Guilds:

Academy of Television Arts & Sciences

5220 Lankershim Boulevard
North Hollywood, CA 91601
818-754-2800
Contact: Louise Danton
Hours: Monday - Friday, 9:00 a.m. to
12:00 p.m., 2:00 p.m. to 5:00 p.m.
Research books from 1937; pro-
duction credits dating back 15
years; Encyclopedia of Television;
credit books for actors, series
distribution listings; biographical
information; clippings and press
kits for major name actors; photos,
scripts.

Academy of Motion Picture Arts & Sciences

The Margaret Herrick Library
333 South La Cienega
Beverly Hills, CA 90211
310-247-3020
Hours: Monday, Tuesday, Thursday,
Friday 10:00 a.m. to 6:00 p.m.;
Closed Wednesdays; Phone Refer-
ence 9:00 a.m. to 5:00 p.m.
Screenplays; production files; biog-
raphy files; subject files; Academy
History Collection; Special Collec-
tions—scripts, production notes,
sketches, music scores, business
correspondence; Photographs;
Books—in English and foreign;
Periodicals—over 1,000.

Writers Guild Library

8955 Beverly Blvd.
Los Angeles, CA 90048
213-550-1000
Contact: Elizabeth Brenner
Hours: Mondays, Wednesdays,
Fridays 9:30 a.m. - 12:30 p.m.,
1:30 p.m. - 5:30 p.m.
Feature scripts dated back to 1948,
starting in the 1950s, both radio
and television scripts. Books on
how to write a screenplay as well
as a collection of both audio and
video tapes of seminars and work-
shops pertaining to writing.

Public Libraries:

Beverly Hills Public Library

444 North Rexford Drive
Beverly Hills, CA 90210
310-288-2244
Up-to-date standard reference
books, Beverly Hills Historical
Photo Collections, clipping files,
videos (feature and non-feature).

Central Library

433 South Spring Street
Los Angeles, CA 90013
Film Desk: 310-612-3369
Contact: Dan Dupill
Public Service for Film and Video
Collection: 310-612-3263
Film Study Collection contains
16mm films—mostly silent docu-
mentaries, some animation and
special interest (labor, radical and
progressive, primarily 30's-60's);
Periodicals; and more mainstream
video collection. Must have a L.A.
library card to check films or
videos out.

Frances Howard Goldwyn Hollywood Library

1623 Ivar
Hollywood, CA 90028
213-467-1821
Contact: Mrs. Dumaux
Hours: Monday-Thursday, 10:00
a.m. - 8:00 p.m., Friday and Satur-
day, 10:00 a.m. - 5:30 p.m.
Plays and screenplays, books on
the technical aspects of motion
picture making, a special collec-
tion of rare scripts, working scripts
and press kits available by ap-
pointment.

Long Beach Public Library

101 Pacific Avenue
Long Beach, CA 90802
213-437-2949
Ask for Art Department
Hours: Monday, 10:00 a.m. to 8:00
p.m., Tuesday-Saturday, 10:00 a.m.
to 5:30 p.m.; Sunday, 12:00-5:00 p.m.
Film and television reference
books; small collection of screen-
plays; videos for rent.

Special Collections:

Institute of the American Musical

213-934-1221
Contact: Miles Kreuger, President/
Curator
Open to serious scholars (disserta-
tions, books, TV documentaries)
Reference history of musical film
including over 250,000 stills, films
programs, reference books, infor-
mation particularly on musicals,
recordings of musical films, clip-
ping files, pressbooks back to
1915.

California Institute of the Arts

24700 McBean Parkway
Valencia, CA 91355
805-255-1050, Ask for library.
Animation; film reference materials.





Looking at Oscar Micheaux and Spencer Williams:

PIONEER AFRICAN-AMERICAN FILMMAKERS

by Lisa Kernan

**...the tension...
continues to be felt
between aspirations
towards a Holly-
wood definition of
filmmaking and the
attempt...to tap into
community and
culturally-rooted
stories...beyond
Hollywood
expectations.**

In conjunction with the Archive's recent film series on Oscar Micheaux and Spencer Williams, a panel discussion was held to explore some of the issues raised by viewing these examples of early African-American filmmaking. The panel was moderated by Michael Pounds, Associate Professor of Radio, Television and Film at California State University, Long Beach, with panelists Alile Sharon Larkin, independent film and videomaker and UCLA film school graduate, Phyllis Klotman, Director of the Black Film Center Archive at Indiana University, Carlton Moss, an independent filmmaker and lecturer at UC Irvine's Department of Comparative Cultures who worked with Micheaux, and Jester Hairston, a musicologist who worked with Williams on "Amos 'n Andy" and acted in the recent TV series "Amen."

The opening question presented to the panel, "What continuing value do these filmmakers have for the new generation of African-American filmmakers?" informed most of the discussion, as talking about Micheaux and Williams and their position within the film industry of their time begs the question of the position of today's Black filmmakers in the industry and in film culture in general.

Both Micheaux and Williams, panelists noted, are exemplary of the tension between addressing their own audiences, largely rural Black communities, and the pressures to make films to fit the expectations of funders and distributors. It was stressed that although the achievements of both filmmakers represent landmarks in the early development of African-American filmmaking, it is important not to look at their work uncritically. Moss noted Micheaux's approach, which drew on the minstrel heritage, and cited his directorial style as a somewhat formulaic one which perpetuated the encouragement of Black actors (drawn from "coon shows") to act in stereotyped and unnatural ways. Spencer Williams, who

Klotman described as the first black auteur, was a genuine pioneer in his cinematic depiction of Black folk traditions and in his direct appeal to the rural Black audience. Yet his work also exhibits the racial contradictions of his time, a notable example of this being the equation of jazz and blues with Hell and evil in "Blood of Jesus."

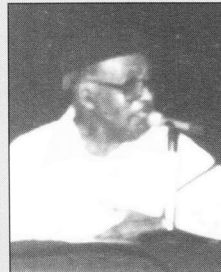
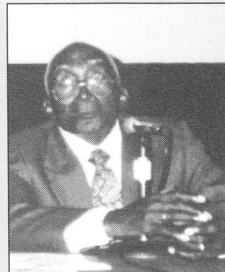
Discussion also focused on the tension which continues to be felt between aspirations towards a Hollywood definition of filmmaking and the attempt to find another model, to tap into community and culturally-rooted stories and influences beyond Hollywood expectations. The fight against Black invisibility was seen as just as crucial today, where the cinematic image of African-Americans is popularly determined largely by films like "New Jack City" and even "Boyz 'n the Hood," which still tend to circumscribe African-American life into areas familiar to Hollywood producers, such as gangs, violence and drugs. Panelists spoke of the need to seek new models for distribution, and to study Micheaux and Williams for their successes in this area, as well as other Black media distribution successes, such as "Ebony" and rap music.

A consensus of both panelists and the audience, which included collectors, scholars, filmmakers, producers and distributors from many parts of the country, was that more Black films need to be made, and more precisely that the numerous Black films that *are* being made need to be *seen*, so that as one audience member put it, people can criticize them and debate the issues they raise without being accused of "betraying the cause." The panel ended on a positive note as producers and distributors contributed ideas for alternate distribution and expressed hope that new technologies, with their potential for decentralizing the market, will facilitate distribution of smaller scale productions. The film series and panel discussion highlighted the value of studying the work of these two seminal filmmakers in order to contribute to the continuing efforts of African-American filmmakers to come to terms cinematically with the contradictions of race in America.

(Panelists, l. to r.)

**MICHAEL POUNDS,
PHYLLIS KLOTMAN,
JESTER HAIRSTON,
CARLTON MOSS,
ALILE SHARON LARKIN.**

Background photo from Oscar Micheaux's *THE EXILE* (1930).



by Ed Carter

CRITIC'S CHOICE:

On December 5, 1991, as part of the Critic's Choice series (co-sponsored by the Los Angeles Film Critics Association), the Archive screened Robert Altman's rarely seen

"THE LONG GOODBYE"

This 1973 film, a very loose adaptation of Raymond Chandler's classic detective story, stars Elliott Gould, Jim Bouton, Nina Van Pallandt, Sterling Hayden, and Henry Gibson. On hand for the program were Altman and Los Angeles Times film critic Michael Wilmington. In the discussion period following the screening, Altman provided characteristically sardonic and fascinating insights into both the film and his attitudes about filmmaking.

Altman says he never finished reading "The Long Goodbye," and that he approached it less as a traditional novel than as Chandler's elaborate series of thumbnail sketches of various people and places. Elliott Gould proved a controversial choice as Philip Marlowe: critics and audiences remembered Humphrey Bogart's tough guy,

and Gould's wisecracking mensch probably made them nervous. To achieve the film's washed out, faded look, Altman employed a technique known as "flashing," in which the raw film stock is exposed to light before shooting, and the resulting glare in the images gives an appropriate "Los Angeles-in-the-40s" feel. Altman and screenwriter Leigh Brackett (co-writer on Howard Hawks' 1946 film "The Big Sleep") transplanted the 1940s detective to the 1970s ("Rip Van Marlowe" according to Altman) because, Altman said, "we wanted everybody to know it was a movie."

He elaborated on this concept of drawing attention to a film as a film. He describes "The Long Goodbye" as a sort of essay to the audience, urging them to "stop looking at everything in exactly the

same way." Utilizing a technique he first tried in "Images," Altman constantly moves his camera. But it never seems to be in the right place, instead moving counter to the action within each scene. He eschewed traditional notions of good framing and clean cutting, and actually looked for mistakes and bad takes in a conscious attempt to avoid making a conventionally crafted, seamless entertainment film. Altman wants to force the audience to pay attention and become participants in the film, which he feels is more enjoyable than being spoon fed.

This "anti-cinematic" style limits Altman's choice of cinematographers. Those whom he calls the "artistic" ones don't like to work

with him because he wants to be able to follow characters around, and therefore requires generalized, "flat" lighting. He worked for a short time with Robby Muller on "Fool For Love," and though the photography was stunning, it did not meet Altman's requirements, and Muller had to be replaced.

Much of the dialogue in "The Long Goodbye" was improvised, according to Altman, and everyone in the cast collaborated, especially Gould, who came up with Marlowe's multipurpose "It's okay with me."

The film had box office problems because the first advertising campaign promised a hard-boiled thriller. The second, comedy-oriented campaign uti-

lized Mad Magazine artist Jim Davis' drawings, and audiences increased, but too late into the distribution run to prevent the film from losing money.

The print for the evening proved less than perfect, with scratches and faded color, and audience members asked about the print quality. Altman said that color separation masters had not been made at the time of release because of expense, and he had no idea what had become of the original negative. He noted that without these projection materials, this 19-year-old film might already be considered "gone," demonstrating that no film is too young to be in need of preservation.

When asked which filmmakers influenced him, Altman replied that he has learned most from bad ones, and avoided their mistakes. He picks up information unconsciously from many sources, and never knows when it will come back to him. He has learned to trust his instincts, even his dreams. The story for "Three Women" came to him in a dream, and he never worries about getting stuck rewriting material during filming—"We'll think of something" is his motto.

Altman enjoyed seeing "The Long Goodbye" again, and felt very moved by the evening, but added that the filmmaking process is more important to him than the finished film. He loves every film he's made, and considers them all successes ("Even 'Quintet,'" he says, "I could probably find five other people in the world who agree with me."). "The Long Goodbye" and Robert Altman's generous sharing of anecdotes and humor made for a very successful Critic's Choice event.



ARCHIVE DONOR REMEMBERS THE RITA LAROY SHOW

The Archive gets a lot of mail, most of it official, some more personal. An example of the latter comes from a donor, who writes this description of her experience with early television.

— Editor

I was a contestant on a television show in November, 1948 ... and WON the contest. The gist of show was simply this ... there were actors made-up and in costume who represented persons from the past. ... The point was for the contestants to identify from dialogue and gesture given by the actors who these famous persons from the past were. My actor counterpart came out (and I was, as were all contestants, to remain silent and listen and watch actor, etc. ... then answer WHO it was [being] portrayed ...). The actor in costume and make-up came onto the set. (They had applied make-up on me, too, which I recall was DEEP BROWN lipstick!) I knew by costume he was middle-Eastern, and then he started to spout lines of verse. I immediately knew he was reciting "The Rubaiyat of Omar Khayyam" and, well, being myself a poet of sorts (long story, but no details now), I began, without thinking (I was interrupting the actor's part) ... from the Omar Khayyam classic ... which was very familiar to me.

To be brief, I WON first place, and what a LOOT of gifts I got. Airplane luggage, a candid camera, a whole case of Kosher dill pickles, two gourmet dinners (to be delivered to diners) and other stuff and sundry goodies ... The show was the Rita LaRoy Show. I signed the Diploma right after I was named winner, and I was a bit shaky from excitement ... I was visiting from Topeka, Kansas ... staying with my parents in L.A. when this show occurred and NOT used to TV at all. In fact, not many, way back then, were acquainted with television or what it looked like. My young son, who was with me on the trip saw me on this NEW GADGET television, and went towards the screen, and he called out my name: "Mommy, that's Mommy" when he saw me. My son, who knew from naught about TV, could not understand why I didn't answer him from the screen; he told me so later. He was then FOUR years old. That was 44 years ago—WOW!!

Thank you for the prompt reply to my gift. Good luck with the Archive; I believe in Archives and History (in fact, I was, in the past, Historian for more than one group, wrote histories, too ... another long story) ...

Regards and keep up the good work,
Rosalee Diane Trope-Lewis
(First Class Poet Laureate, UCLA, 1942)

The Archive Council

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- Building a broadly representative collection of motion pictures and broadcast programming.
- Rescuing our endangered moving image heritage through film and television preservation and restoration.
- Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- Supporting scholarly research, media production and publication.

Annual membership

in the Archive Council is at the following levels:

Preservation Circle, \$50,000
— *Save a color film!*

Preservation Circle, \$15,000
— *Save a black & white film!*

Benefactor, \$5,000

Sponsor, \$2,500

Patron, \$1,000

The Archive Council

welcomes your support and cordially invites you to become a member. For further information, please call or write to:

The Archive Council
UCLA Film and Television Archive
405 Hilgard Avenue
Los Angeles, CA 90024-1622
(310) 206-6154

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MEXICAN CINEMA PROJECT UPDATE

MACARTHUR FOUNDATION SUPPORTS PROJECT

The John D. and Catherine T. MacArthur Foundation has made a major grant towards the Archive's Mexican Cinema Project. The Foundation joins the Rockefeller Foundation, the California Arts Council Challenge Program, and the National Endowment for the Arts National Services program in becoming a leadership supporter of the Project.

The Mexican Cinema Project is a multi-faceted program designed to provide a broad overview of Mexico's rich cinematic heritage, past and present, and establish ongoing academic and public resources for the study and appreciation of Mexican film culture in the United States.

CAROLCO, LIVE HOME VIDEO & FOTO-KEM/FOTO-TRONICS CONTINUE SUPPORT

An important component of the overall Mexican Cinema Project is the creation of the Mexican Cinema Research and Study Collection at UCLA, consisting of videotape research copies of the films presented in the Retrospective screening phases of the Project. Carolco Pictures, LIVE Home Video and Foto-Kem/Foto-Tronics contributed film and video transfer services towards the creation of tape copies of films presented in the first part of the Retrospective "The Films of Arturo Ripstein and Jaime Humberto Hermosillo." The three companies continued their support in creating tapes for the "Mexican Film and the Literary Tradition" program.

AVENUE ENTERTAINMENT DONATION

Avenue Entertainment recently donated a collection of prints of films the company has produced and distributed to the Archive. Titles in the donation include "Drugstore Cowboy" (directed by Gus Van Sant), "Sweetie" (Jane Campion), "After Dark My Sweet" (James Foley), and "Distant Voices, Still Lives" (Terence Davies) among others. Avenue Vice President of Production Claudia Lewis commented that the company "is committed to innovation in the films we produce, and we're delighted to be partners with the Archive in its efforts to expand our sense of the possible with its film preservation and exhibition activities."

(l. to r.) Sony High Definition Facilities, Inc.
JOHN GALT, DIRECTOR, PRODUCTION SERVICES;
BILL CONNOLLY, CHAIRMAN, SONY HIGH
DEFINITION FACILITIES;
J. RICHARD WEST, DIRECTOR, TECHNICAL SERVICES

Friends of the Archive

The Archive would like to thank several donors for their generous support of film preservation at the Archive. ... Thanks again to Bud Stone, Ed Berger, and Don Tucker of Deluxe Corporation for their ongoing generosity in donating cans for use at the vaults. Archive Vault Manager Jere Guldin supported the preservation of a trailer and unique 2 min. promo for "The Lost World" (1925), which was based on a story by Arthur Conan Doyle. ... LaNeille Atwill, a student at the University of Texas, contributed to the Archive's preservation program after reading about the Festival of Preservation.

SONY HIGH DEFINITION PUTS ARCHIVE LOGO ON THE SCREEN

Thanks to the generosity of Sony High Definition Facilities, Inc., the Archive's logo will soon appear in animated form in front of movies and television programs preserved at UCLA. UCLA Animation alumnus Mark Chavez designed the animated version of the logo originally created by Gerry Rosentswieg of the Graphics Studio. Chavez went on to work with Sony High Definition to realize his concept in the High Definition format. The latest computer and video animation technologies were combined with Sony's Electron Beam Recorder tape to film transfer capabilities to produce the finished product. The Archive is very grateful to William Connolly, John Galt, Ed Armstrong, Doug Nickel, and Dick West at Sony for their participation.



THE POSTER ANNOUNCING THE ORIGINAL RELEASE OF "LUCKY STAR" IN FRANCE.

LUCKY STAR SHINES ON MELNITZ THEATER

Thanks to the generosity of a group of motion picture professionals the Archive presented Frank Borzage's lost masterpiece, "Lucky Star" at UCLA in November. In an unprecedented (and uniquely imaginative) show of support for the film preservation cause, eleven individuals joined together to underwrite two screenings of the recently re-discovered and restored silent melodrama. The Archive was honored to be associated with Ann Busby, Cotty Chubb, Jim Crabbe, Sean Daniel, Jim Jacks, Kevin Jarre, John Milius, Sam Raimi, Nancy Roberts, Robert Tapert, and Steve Wilson in presenting the film.

"Lucky Star" had long been considered a lost film until the Netherlands Film Archive discovered a nitrate print of the Janet Gaynor-Charles Farrell romance in its vaults. Los Angeles audiences were able to discover the film at UCLA with live musical accompaniment provided by composer and multi-instrumentalist Adrian Johnston. Johnston's lush score, written specifically for the restored film, was commissioned by Le Giornate del Cinema Muto, the influential silent film festival held each year in Pordenone, Italy.

Because the expenses of the program were fully underwritten by the "group of eleven," proceeds from both screenings of "Lucky Star" will go directly toward UCLA's film preservation effort. Our thanks also to those who attended the benefit screenings.

DEPARTMENT PROFILE:

COLLECTION MANAGEMENT

by Laura Kaiser

Another in our ongoing series of articles providing a look at the inside operations of the Archive, highlighting our staff and their activities. —Editor

The heart of any Archive is undoubtedly its collections. At UCLA, around 32,500 film titles (not counting Hearst newsreels) and 28,500 television titles constitute the base for most Archive activities. It takes the coordination of many human resources to manage these collections. The motion picture and television archivists, vault manager, and their staffs work jointly on the acquisition, inventory, storage, and use of these holdings.

Motion Picture Archivist Charles Hopkins and Television Archivist Dan Einstein supervise the inventory and use of holdings, deal with donors and depositors, and act as liaison to other media institutions. They also contribute to Archive programs and publications and act as representatives to the film and television industry. Collection management also involves some preservation activities. Einstein coordinates the Archive's rapidly developing television preservation effort (which will be featured in a future issue of *Archive*), while both he and Hopkins work to locate and acquire rare preservation elements for the Archive.

The archivists are supported in their work by Motion Picture Collection Assistant Fritz Herzog and Television Collection Assistant Ed Carter. Both have been with the Archive since 1987. Herzog now conducts most film inventory, with television inventory falling into Carter's purview. The inventory process can be complex. The great variety of materials at the Archive includes untitled footage, rare undocumented titles or reissues in different forms. The collection management staff shares detective work on such questions with the cataloging department, which enters all data

from inventory cards into ORION. (For an example of the challenges of inventory work, imagine labelling the 100 or more cans of rainforest footage Orson Welles shot for his uncompleted film "It's all true", with some reels described only by the word "sloths".)

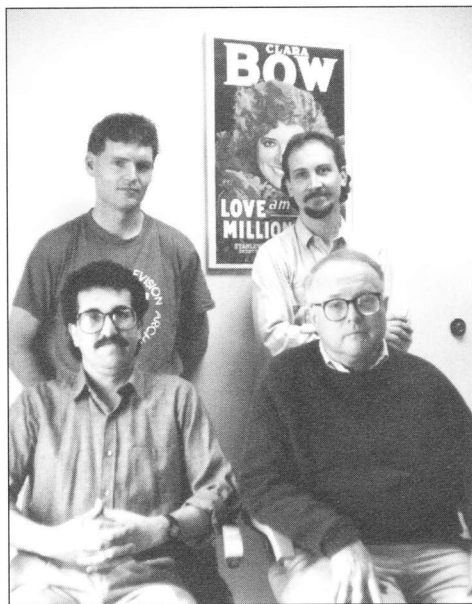
Vault Manager Jere Guldin, an Archive employee since 1984, supervises the storage, inspection, repair and shipping of films. Working with Guldin are Archival Assistants Bill Baker (staffer since 1987), Herb Kelly (since 1990), and Debra Matlock (since 1992). A key responsibility of Guldin's staff is the tracking of nitrate holdings in the collection. They carry out regular, can-by-can inspections to identify deterioration in older film stock. The assistants record the location and stage of deterioration on each affected film. The staff also works on the disposal of

any deterioration, an essential measure in safeguarding the collection. Another important and time-consuming activity is the inspection, cleaning, and repair (or "prep-ing") of Archive films for shipping and exhibition. Bruce Miyagishima, Viewing Room Attendant, on the Research and Study Center staff, works at the Archive's Hollywood location in conjunction with the vault staff. Bruce supervises 35mm viewing appointments.

Getting into the field of collection management has been more of a

"lucky accident" than a prior goal for most staffers. Though archival training programs now exist at the university level, UCLA's archivists, in particular, have gained much of their knowledge through years of experience and research. Hopkins, who began as a student volunteer at the newly founded Archive in 1971, has established his expertise in the area of American theatrical sound film. He often writes extensive notes for Archive programs featuring classical Hollywood films. Einstein, initially an M.A. student intern at the Archive in 1976, has a special affinity for earlier, more obscure television programs. He notes their value as a "window on the ideology and concerns of the 1950s."

One development that both archivists cite as extremely positive is the use of ORION to inventory and catalog the Archive's collections. Their work has been transformed by the computerized system. Locating and updating each holding in the computer, rather than the traditional card catalog, has saved time for all staffers. The additional bibliographical and physical data in ORION help identify most films by director, studio, type of sound, and color process, among other things. In addition, ORION enables the collection management staff to share their work through the Archive Research and Study Center (ARSC), where the collections have become more accessible to the academic community and the public. Many film and video holdings are available for viewing on campus.



(l. to r., seated) **DAN EINSTEIN** and **CHARLES HOPKINS**; (standing) **ED CARTER** and **FRITZ HERZOG**



(l. to r.) **DEBRA MATLOCK**, **BRUCE MIYAGISHIMA**, **JERE GULDIN**, **BILL BAKER**, **HERB KELLEY**

ORION HINTS

no. 4



Useful tips on searching the Archive's holdings on any one of the over 100 ORION Terminals on the UCLA campus.

We have added genre headings to allow a search by certain types of film, such as features, shorts, news, newsreels, and silent films. To do a broad search on silent films, just type "FSU silent films." For a limited search, of Paramount shorts, for example, type "FNT Paramount and FSU shorts" and you'll get the following results:

Current search: fsu shorts and fnt paramount

COMMAND->

Type D1 (or D2, D3 ...) to see all of a specific record.

Type HELP or press PF1 for options.

Type Databases to return to the Databases Selection Screen

—Title List Screen—

1014 RESULTS (FA: 1-1014)

- | | |
|----|--------------------------------|
| D1 | 20 legs under the sea / c1931. |
| D2 | A-haunting we will go / c1949. |
| D3 | A to Zoo / (1945?) |
| D4 | Accent on beauty / c1937. |
| D5 | Accent on girls / c1936. |
| D6 | Accordion Joe / c1930. |
| D7 | Ace of spades / c1931. |
| D8 | Acrobatic aces / c1941. |
| D9 | The acrobatic Illini / c1948. |

Press ENTER for the Next Screen

When searching for only non-fiction material on a given key work, limit your search on that word — say it's FNT Mexico" — by typing "and FSU news," then repeat with "and FSU factual," and repeat again with "and FSU newsreel." These three consecutive searches will give you all factual material pertaining to "FNT Mexico."

Special Collections:

EMMY NOMINATED PROGRAMS

by Ed Carter

In 1965, the Academy of Television Arts & Sciences placed twelve 16mm prints of previous Emmy nominees with UCLA, and the ATAS/UCLA Collection of Historic Television was born. From 1965 to 1975, the Academy provided a number of Primetime, International, and Los Angeles Area nominees. Since then, the association between the two institutions has grown, so that each year, the Archive receives 3/4" video copies of all the Primetime, Daytime, and Los Angeles Area Emmy nominated programs.

When people hear the word "Emmy," they usually think of Primetime. Since 1980, the Archive has received virtually every Primetime Emmy nominated program, which comprises about 200 titles a year. In addition to specific shows, these collections include programs which feature nominated actors, directors, writers, and other talent. The 187 programs included in the most recent group of nominations represent a cross section of American entertainment and information programming.

Of course, each broadcast network has several shows represented: from ABC, episodes of "The Wonder Years," "thirtysomething," and the miniseries "Separate But Equal;" from CBS, "Designing Women," "Murphy Brown," and "China Beach;" from NBC, "LA Law," "Cheers," and "The Golden Girls;" from Fox, "The Simpsons," and "In Living Color;" and from PBS, "American Playhouse," "Live From Lincoln Center," and "American Masters." Examples of cable pro-

gramming appear as well, including episodes of "Avonlea," "The Days and Nights of Molly Dodd," and the telefilms "The Josephine Baker Story," and "Paris Trout."

The Archive also has an extensive collection of Los Angeles Area Emmy nominees, with a complete run going back to 1973. This group consists of around 120 titles a year, and includes mostly news and public affairs programs.

Daytime programming became an integral part of the ATAS/UCLA Collection of Historic Television beginning in 1990, with about 150 titles added each year.

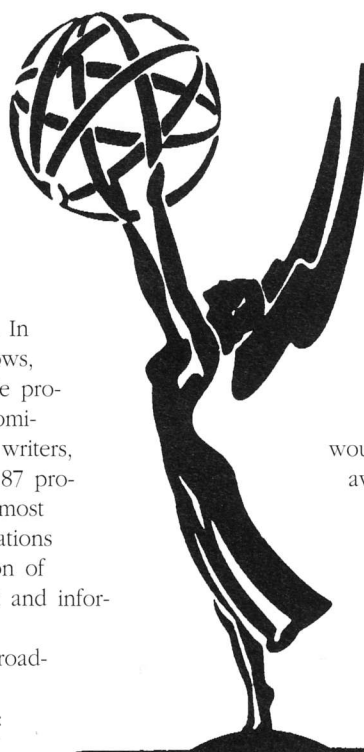
Soap operas, talk shows, game shows, and children's programming comprise the majority of these programs.

And for the past two years, the International Council of the National Academy of Television Arts and Sciences has been supplying the International Emmy nominees to the collection, about twenty shows a year.

Finally, no Emmy collection would be complete without the televised awards shows. UCLA has a complete set of the known existing Primetime Awards shows beginning with the 6th Annual show in 1954 (it is believed that the first five shows are lost), as well as several daytime and Los Angeles Area Awards shows.

ATAS/UCLA Collection of Historic Television is the Archive's largest single collection of television materials, and it grows substantially each year. It contains programs going back to the earliest days of the

medium, as well as the most recent, and best, of what television has to offer. The entire collection is available for viewing at the Archive Research and Study Center.



ACADEMY OF TELEVISION ARTS & SCIENCES

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by Ed Carter and Laura Kaiser

NEWS & Notes

TELEVISION ACQUISITIONS

Knave Productions donated a 1" tape of "The Smothers Brothers Comedy Hour 20th Reunion Show" ... The **Academy of Television Arts and Sciences** provided 3/4" tape copies of all 187 programs nominated for the 43rd Annual Emmy Awards, as well as the 1991 Awards Show. In addition, The Academy sent all 145 Daytime Emmy nominees, and 125 Los Angeles Area Emmy nominees ... From **The Film News Now Foundation**, eight programs of "Inside Bedford-Stuyvesant" from 1968-69. These shows, produced by WNEW-TV New York in association with the Bedford-Stuyvesant Restoration Corporation, highlighting local issues from a community perspective ... **John Beck**, longtime CBS news producer, gave 16mm copies of thirteen "CBS Reports", and a 2" copy of "CBS News 1970 Year End Report" ... **Irwin Rosen** and **Nicholas Noxon** provided 16mm copies of several documentaries they produced between 1967 and 1972, including "Dear Mr. Gable" and a number of National Geographic Specials ... The Archive acquired 41 episodes of "The Rifleman" series, in 16mm, from **Levy-Gardner-Laven Productions** ... The **AFI/David Brown Collection** contains 31 kinescopes, with examples of "Chance of a Lifetime," "Don Ameche's Musical Playhouse," and "Herb Shriner Time" ... **George Schaefer** continued his generous friendship with the Archive with approximately twenty 2" and 1" tapes of Hallmark Hall of Fame programs and 2" tapes of two episodes of "CBS Playhouse" from 1968 ... "For Our Lives," a 1984 documentary on AIDS, came to the Archive from the show's producer, **Garland Richard Kyle**.

MOTION PICTURE ACQUISITIONS

From **Joseph Tays**, the Archive received two reels of a nitrate print of "Lotus Blossom" (1921). This surviving portion of a rare silent feature represents a little known piece of film history: films were once produced in the U.S. and distributed exclusively for Asian-American audiences ... **Terry B. Lent** donated copies of nitrate silent titles, among them Max Linder and Christie comedies ... The Archive acquired twenty 35mm and five 16mm prints from Concorde-New Horizons Corporation, including

"Saint Jack," "Sweet Sweetback's Baadasssss Song," "Le Chambre Vert," and "Derzu Uzala" ... From **Jack Beck** came "Troublemakers," a 1966 documentary about the Newark Community Union Project, with Tom Hayden and members of Students for a Democratic Society (SDS). ... **Films, Inc.** provided twenty-six 16mm prints, mostly documentaries and short films such as "La Jetee," "The War Game," and several "making of..." films ... From the **Cinemateca de Cuba**, a group of short subjects and animated cartoons in 35mm ... Two other large groups of 16mm films arrived recently ... from **Orion Pictures**, 34 titles, mostly Japanese and American horror films ... from **Turner Entertainment** through the **National Center For Film and Video Preservation**, 50 prints, from the 1930s (the British version of "Gaslight"), to the 1980s ("Eureka").

SCREENINGS

The international popularity of the Archive's collection continued over the past few months. At the Pordenone Silent Film Festival, several films and clip reels played as part of a Cecil B. DeMille retrospective ... DeMille was also celebrated at Lisbon's Cinemateca Portuguesa, with a screening of "This Day and Age" (1933) ... The Netherlands Filmmuseum in Amsterdam showed Frank Borzage's "Humoresque" (1920) ... Several titles preserved by UCLA appeared recently in European locations: "The Sign of the Cross" (1932) at the Filmoteca Espanola in Madrid; and "The Love Parade" (1929) at the Munich Filmmuseum's Lubitsch centenary celebration ... On this side of the Atlantic, several New York City venues borrowed Archive prints. The Museum of Modern Art gave veteran animator Shamus Culhane a birthday fete which included three cartoons loaned from UCLA ... The Marlene Dietrich films "The Scarlet Empress," "Blonde Venus," and "The Devil is a Woman" (all preserved here) formed part of the 90th birthday tribute given to her by the Film Society of Lincoln Center ... Other New York appearances for Archive prints: Anthology Film Archives, the American Museum of the Moving Image, and the Public Theater ... Closer to home, the Silent Society showed four silent cartoons from the "Out of the Inkwell" series ... Additional Los Angeles institutions featuring UCLA titles: the Academy of Motion Picture Arts and Sciences, the Los Angeles County Museum of Art, and the American Film Institute.

COMMERCIAL SERVICES

The 50th anniversary of the attack on Pearl Harbor brought Commercial Services many requests for newsreel footage. Not only all major U.S. networks and PBS, but also Japanese television requested Archive footage (including a joint ABC/NHK documentary on Pearl Harbor and a multi-part NHK series on the War in the Pacific). ... Commercial Services also licensed newsreel footage to permanent exhibits at the new European Disneyland. Archive newsreel footage of Lee Harvey Oswald, Jack Ruby and JFK's funeral, as seen in Oliver Stone's "JFK", helped fuel a debate over the appropriate uses of historic images. Also in the public eye was Archive footage of Bugsy Siegel, used in promotional material for "Bugsy." ... Finally, Commercial Services negotiated a deal with WGBH in Boston to be one of the principle suppliers of footage for their productions, including "American Experience", "Frontline" and "Nova".

CATALOGING

The Cataloging Department continues to input inventory records for new acquisitions. Cataloging Supervisor **Martha Yee** is completing the cataloging of 1930s film titles, in conjunction with AFI staff working on the AFI Catalog for 1931-1940. Cataloger **Jane Magree** is focusing on Hearst newsreel material and continues cataloging 1950s television. Cataloging Assistant **Susan Wester** recently finished inputting records for the Archive's large collection of television commercials. Subject headings were added to make the type of product and the company name key word searchable.

TRAVELS & VISITORS

In October, Curator **Eddie Richmond** attended meetings of the Technical Committees of the Film Foundation to discuss issues of preservation and storage. In November, he attended the Film Foundation's Archivists' Council in New York ... Motion Picture Archivist **Charles Hopkins** attended the Miami Film Festival from February 10-12, where he gave a series of presentations and participated in a panel discussion titled "Images from the Archives: A History of

Motion Pictures" ... Cataloging Supervisor Martha Yee travelled to San Antonio for the bi-annual ALA meeting in January, continuing the national debate on "multiple versions" (attaching multiple holdings of the same title to one computer record) ... Visitors to the Archive included Steve Davidson, Director of the Louis Wolfson II Media History Center in Miami, John Turner of the National Film Archives of Canada, and James D'Arc, Curator of the Arts and Communications Archives at Brigham Young University.

STAFF NOTES

Ed Carter, formerly the Tape Transfer Assistant, now works with Archivist **Dan Einstein** as the Television Collection Assistant. On staff since 1987, he also continues to write for *ARCHIVE*. ... The Preservation Staff has been expanded to include former Archival Assistant **Rosa Castro**, now the Preservation Assistant. Rosa joined the Archive staff in 1989. ... **Fritz Herzog**, with the Archive as an Archival Assistant since 1987, now functions as the Motion Picture Collection Assistant, working with Archivist Charles Hopkins. ... **Laura Kaiser**, a Cataloging Assistant since 1989, now also works as Development and Public Affairs Assistant. ... **Lou Ellen Kramer** joined the Archive Research and Study Center as Reference and Outreach Coordinator, working with clients and expanding use of the Center. She previously worked for the American Film Institute. ... **Debra Matlock** is the new Archival Assistant. Debra received her B.A. from UCLA's film program last June. ... **Bruce Miyagishima** acts as Viewing Room Attendant three days a week for viewing appointments at the vaults. He also continues to work as a Reader for Turner Entertainment (TNT). ... We welcome everyone to their new positions.

Mark your calendars!

The Archive's Festival of Preservation is moving from its usual Summer slot to the Spring. The Festival will be returning to Los Angeles in the Spring of 1993 with its usual sampling of UCLA's most recent preservation efforts and restorations as well as tributes to other archives around the world. In the meantime, watch for an exciting series of archival retrospectives slated for Summer and Fall of 1992.

UCLA FILM AND TELEVISION ARCHIVE STAFF:

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Vivian Mayer, *Public Information Representative*
Deborah Miller, *Administrative Coordinator*
Rene Ota, *Secretary/Receptionist*
Kim E. Rawl, *Accounting Assistant*
Edward Richmond, *Curator*
Robert Rosen, *Director*
Geoffrey Stier, *Development and Public Affairs*
Warren Thomson, *Administrative Analyst*

CATALOGING

Jane Magree, *Cataloger*
Susan Wester, *Cataloging Assistant*
Martha Yee, *Cataloging Supervisor*

COLLECTIONS

Bill Baker, *Archival Assistant*
Ed Carter, *Television Collection Assistant*
Dan Einstein, *Television Archivist*
Herb Kelley, *Archival Assistant*
Jere Guldin, *Vault Manager*
Fritz Herzog, *Motion Picture Collection Assistant*
Charles Hopkins, *Motion Picture Archivist*
Debra Matlock, *Archival Assistant*

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Howard Hays, *Manager, Commercial Services*
Eric Jerstad, *Assistant Manager, Commercial Services*
Calvin Yee, *Commercial Services Assistant*

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Rosalee Sass, *Dir. of Development, School of Theater,
Film and Television*
Valencia Teems, *Admin. Assist., School of Theater,
Film and Television*

PRESERVATION

Eric Ajjala, *Assistant Film Preservationist*
Blaine Bartell, *Newsreel Preservationist*
Rosa Castro, *Film Preservation Assistant*
Robert Gitt, *Preservation Officer*
Yuell Newsome, *Newsreel Preservation Assistant*

PROGRAMMING

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Geoffrey Gilmore, *Head of Programming*
Cheng-Sim Lim, *Programming Coordinator*
Christina Mehera Riley, *Publications*
Eric Summers, *Film/Tape Traffic Manager*

RESEARCH AND STUDY CENTER

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Holley Hankinson, *News and Public Affairs*
Andrea Kalas, *Assistant Manager*
Lisa Kernan, *NHPRC Fellow*
Lou Ellen Kramer, *Research and Outreach Coordinator*
Bruce Miyagishima, *Viewing Room Attendant*
Steven Ricci, *Head of Research and Study*

PRESERVATION NEWS

The Silent Society and the Hollywood Studio Museum are continuing to support Archive Preservation. Their film preservation fund has collected funds for the preservation of "Bud's Recruit" (circa 1919), a King Vidor 2-reeler.

For more information about the fund, write to The Silent Society, Film Preservation Fund, 978 S. Muirfield Road, Los Angeles, CA 90019.

The International Animated Film Society (ASIFA), through its Hollywood branch, is continuing its Animation Preservation Project to find, preserve and restore animated films. To date, money has been raised for several silent cartoons, including "The Gump Review" (ca. 1925 or 1926), animated by Don Austin.

For further information about the Animation Preservation Project, write to ASIFA-Hollywood, Animation Preservation Project, P.O. Box 787, Burbank, CA 91503.

An ongoing television preservation project is the transfer of 2" videotape to 1" and 3/4" for preservation and reference use. Recently preserved items include a number of speeches and campaign programs from John F. Kennedy's 1960 presidential campaign, a TV version of "The Devil and Daniel Webster," a 1960 NBC color special with Edward G. Robinson, and a number of programs from a 1960 series called "On the go," one of which includes an interview with Carl Sandburg.



All dressed up and nowhere to go?

Why not put yourself or a friend on the Archive mailing list? Liven up your life and start receiving our newsletter, **ARCHIVE**, as well as the Film and Television Archive's monthly screening and event **Calendar**. With over 500 films playing annually at the Archive, there isn't a moment to lose! Send your name and address to:

ARCHIVE

UCLA Film and Television Archive
1438 Mehnitz Hall, 405 Hilgard Avenue
Los Angeles, CA 90024

FRANK AND RAVETCH AT UCLA



Harriet Frank, Jr. and Irving Ravetch, longtime screenwriting collaborators, attended a screening of "Hud" at the Archive in February. The evening program initiated a selected retrospective of their work titled "In Collaboration: The Films of Frank & Ravetch." The series highlighted the screenplays they wrote for director Martin Ritt, including "Hud," "The Long Hot Summer," and "Norma Rae," as well as their experience adapting novels and stories for the screen, including "The Reivers," directed by Mark Rydell from the William Faulkner novel.

Before the screening the Ravetches participated in a graduate screenwriting seminar conducted by UCLA Department of Film and Television Professor Lew Hunter. Following "Hud," Hunter moderated a lively discussion with the Ravetches which touched on their experience working together as a writing team, the sensation of watching their words go from page to screen, and their deep affection and respect for Ritt (who died last year).

Both graduates of UCLA, Frank and Ravetch went on from college to work as writers at MGM, where they met and married. Ravetch described the early years of their marriage, before their writing collaboration began: "During the first ten years of our married life we wrote separately. We lived in a little apartment, Harriet made me my breakfast, she kissed me goodbye, I took my little

briefcase, I walked down the hall about ten feet and went into a bedroom, and she did the same. ... One day, I think it was a rainy day in mid-'02 or '03, I can't remember which, we decided let's try ... let's stay together ... why this parting? this painful parting? So we stayed together that day and it worked very well for us. We've been together ever since. ... It's been a sheer delight."

Much of the discussion revolved around "Hud," adapted from Larry McMurtry's dark novel of a modern Texan, a man whose motivations and actions, mostly bad, are not judged so much as observed. Commenting on their protagonist, Harriet Frank commented: "Really that script was designed to have an anti-hero ... an attractive anti-hero. And we caught a lot of flack for that. People felt that Mr. Newman was very charismatic and charming and a sex-object and all those good things, and we were criticized for casting in that regard. I felt at the time that it was interesting to say that an anti-hero comes very attractively packaged (as we've seen on the political scene now - and you can guess what my politics are, I don't care) ... but in general, both of us felt that it was important to say that that kind of personality, which is not totally un-American, should be packaged that way, and that Paul was the perfect actor to play it, because he has that duality of great physical beauty and presence, as lots of American villains do."

**UCLA Film and Television Archive
1438 Melnitz Hall
405 Hilgard Avenue
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